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FM PHASIS

"THE OFFICIAL RADIO STATION PUBLICATION"

LIMITED
EDITION
POSTERS
INSIDE



i made this playlist for WOC's first
black pearl ball since covid. that
night, we celebrated the magical,
sexy, and amazing women of color
at midd. WOC has always been this
loving and caring space for me and i
was so excited when they asked me
to help out with the music. being a
woc on campus, it can be really ex-
hausting, depressing, and isolating,
but WOC always has a way remind-
ing us that we're not alone and that
we have each other. i love everyone
i meet WOC and i'm looking for-
ward to building more community
with y'all. con tanto amor ~ kai

PU\$\$Y FAIRIES

y'all are so fucking sexy

playlist by Kai Velzaquez



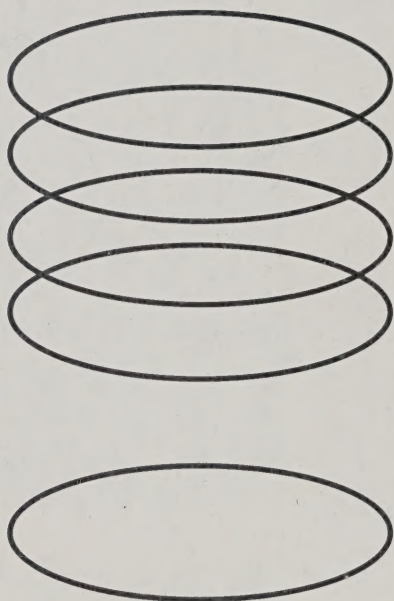
YOU'RE A LIE IN APRIL

*mex-sun-smoke-lake-nails-vietnamese-market-matrix
playlist by Kai Velzaquez*

ok so since january, i've been working through some sad, pooppy emotions. each day kinda feels yucky but there are some days i will never forget. like this one.... this playlist is dedicated to the first time i watched the matrix. that day, i spent time with people i vaguely knew. by the end though, i felt like i could call them my friends (hopefully they feel the same). anyway, we spent the day in burlington talking about the trans allegory in the matrix, getting manicures, & talking about the places we wanna see. because i was the youngest one, i felt like being with them gave me some semblance of hope and perspective. maybe, if i just keep going -- things are gonna work out just fine. this playlist is dedicated to them and the matrix.







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F M P H A S I S
MIDDLEBURY COLLEGE RADIO STATION
SPRING 2022
PUBLICATION



GET DOWN

giving myself a pat on the back... ITS THE MF GET DOWN
playlist by Teyonce Allison

GET DOWN

playlist by Teyonce Allison

Me and Your Mama

Childish Gambino
"Awaken, My Love!"

DHL

Frank Ocean
DHL

You Got Me

The Roots, Tariq Trotter,
Erykah Badu, Eve
Things Fall Apart

Love, of Money

MAVI
Let the Sun Talk

Electric Relaxation

A Tribe Called Quest
The Anthology

Freeze Tag (feat. Phoe- elix)

Terrace Martin, Robert Glasper,
9th Wonder, Kamasi Washing-
ton, Dinner Party, Phoeelix
Dinner Party

What More Can I Say

NxWorries, Anderson .Paak,
Knxwledge
Yes Lawd!

One More Chance / Stay with Me - Remix (2007 Remaster)

The Notorious B.I.G.

Music Inspired By Biggie: I Got A Story
To Tell

In Search of Balance

Reginald Omas Mamode IV
Where We Going?

Kids

Childish Gambino
Camp

Caught Their Eyes

JAY-Z, Frank Ocean
4:44

Riot!

Earl Sweatshirt
Some Rap Songs

Don't Cry

J Dilla
Donuts

Aquemini

Outkast
Aquemini

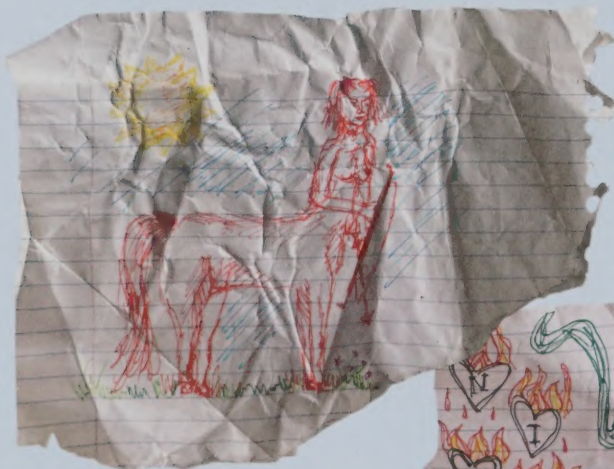
After The Storm (feat. Tyler, The Creator & Boshty Collins) - Pete Rock Remix

Kali Uchis, Tyler, The Creator,
Boshty Collins, Pete Rock
After The Storm - Pete Rock Remix

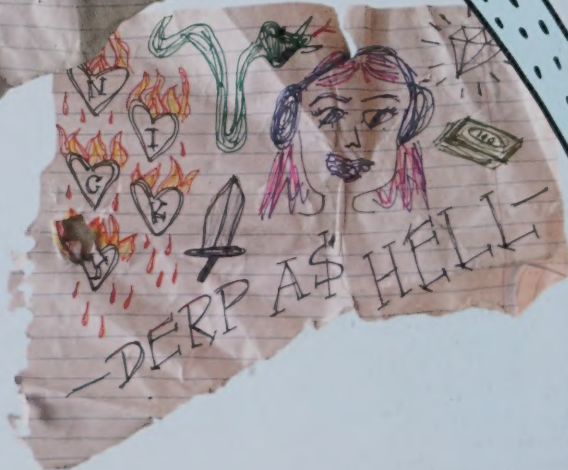




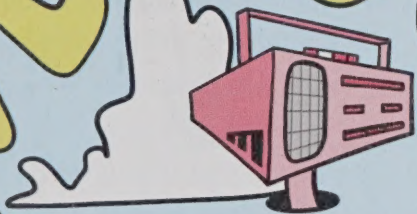
Doodle by Mia Giaevar



Doodles by Nicoletta Coupe & Ruby Taylor
made during their radio show "Muscle
Milk"



THE MIDOL EMBURY COLLEGE OF OLD



EVERYTHING EVERYWHERE ALL AT ONCE

every rejection, every disappointment has led you to this moment. don't let it distract you from it
playlist by Kai Velazquez

i made this playlist immediately after watching this movie. these are songs i could imagine playing in the film. its not as great as the other ones on spotify but i love it nonetheless. watching this movie made me cry for so many reasons: 1) intergenerational trauma 2) expressing queerness in multi-generational homes 3) and just thinking about hope & love. there is strength in being soft and strength in being vulnerable. despite having really tough parents, ive always been super sensitive. waymond's lines about how love can be a superpower and seeing evelyn literally kicking ass by getting in touch w ppl's inner joy/child was an intense, but beautiful moment. joy's inner calamity was something i could relate to as well as a queer poc. first song in this playlist, and a lot of songs actually, are dedicated to her. i love joy and evelyn. i hope to see my mom and i like this one day



What We Played

TOP ALBUMS

DRAGON NEW WARM
MOUNTAIN
I BELIEVE IN YOU - BIG THIEF

BLONDE
FRANK OCEAN 14
DION 14
ABSOLUTELY

20
PLAYS

26
PLAYS

15

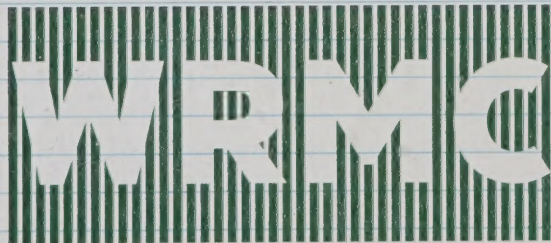
PUNISHER -
PHOEBE BRIDGERS



T O P S O N G S

AND THE HIGHEST
PLAYED ALBUM,
WITH 26 PLAYS,
IS...

RED
(TAYLOR'S
VERSION)



MUSIC
MAKES
ME
MOODY*by Jose Morales*

The last couple years could best be described as adrift. I spent the days figuring out what made me feel good. Sometimes that meant doing absolutely nothing, and other times it meant having a full day's itinerary. I gave up on anticipating the future, and focused on having fun in the moment. I split my time between chilling with friends and listening to music — often both at the same time. We stumbled into a rotation of artists we were obsessed with like Crumb, Daft Punk, and Title Fight.

Men I Trust was included in the time I spent at home in Texas, but the band stayed with me and became one of my favorite artists this year. Their music was inextricably linked to the pockets of joy I caught myself experiencing as I coasted through the days. There's something about the opening guitar riff on their track "Seven" that made the sunshine hit the leaves in my backyard a little brighter. Their song "Tailwhip" became the soundtrack to the walks my recently adopted dog, Cookie, and I would take. "All Night" made my evenings softer for when I would drive home from visiting friends or play hours of video games alone in my room.

We all build associations with the things we enjoy, and I hope this piece can invite people to have fun with the artists that have kept me going over these strange years. Men I Trust released their latest album "Untourable Album" in late August of last year, and it follows the sound they've been building since the band's conception in 2014. "Sugar" is a great track to get a feel of the band's sound, but my favorite tracks off this project would be "Tree Among Shrubs," "Oh Dove," and "Serenade of Water".





THE
TRANSFORMATIVE
POWER OF
WORLD
BUILDING
AND
INDIVIDUALITY
THROUGH
MUSIC:
A JOURNEY
INTO THE
GIZZVERSE
OF
KING GIZZARD
AND THE
LIZARD
WIZARD

-Chad kim

Abstract

Is it possible to genuinely experience the music of another culture without originating from there yourself? This question presents a hurdle in the transmission of music altered by the various geographic and cultural circumstances throughout the world, but these same things also allow for the creative interpretation of music based on the unique environment and personality of the individual. In this sense, music can serve as a communal art form that unites people through a collective experience amid a plethora of diverse perspectives. The inverse of this is also true where music can create a variety of worlds for people based on their independent creative freedom. A legendary demonstration of this concept lies in the relationship between King Gizzard & The Lizard Wizard (King Gizz) and their fans. This Australian band is well known for their genre-bending albums which lyrically interconnect, creating the basis for various fan theories that hypothesize the existence of a fictional universe wherein most of the records take place. This is known as the Gizzverse. A multitude of theories exist that attempt to explain various aspects of the Gizzverse, and fans continue to modify and synthesize theories as King Gizz releases new albums. In this creative writing piece, I will first provide some context about what sonically differentiates this band from others, then share my personal interpretation of the Gizzverse as it is told through the journey of a recurring character, known as Han-Tyumi, throughout some of their albums. This project will subvert the question of "what in the world is music?" to demonstrate how King Gizz's music is capable of creating their own world by providing listeners with lyrical content and other forms of media to inspire their imagination and collaboration with fellow members of the Gizzverse.

Introduction

One could say that music is subject to the scrutiny of the listener, and they would be right. Because of the unique experiences of individuals, everyone is simultaneously right and wrong in their interpretation of the world according to their lack of a truly holistic perspective. In the context of music, these qualities can divide people or foster a sense of independent creativity. As seen in various examples provided over the course of MUSC 0134, the specific environment and culture of a place significantly contributes to its inhabitants' understanding of music and influences how they perceive music from other cultures.

This interferes with the cross-cultural transmission of music where geographical and cultural barriers can prevent music from being experienced as it was intended in the place of origin. A solution to this dilemma would be to take advantage of this individuality and supply universal music to empower people to create a shared world through their interpretation of music. By doing so, anyone can enjoy a wealth of music without having to have a requisite experience in order to fully appreciate a song.

A musical group that accomplishes this is King Gizzard & The Lizard Wizard (King Gizz). There are two key components that allow their music to do so: their unconventional playing style and their lore. This Australian neo-psychedelic band incorporates a unique range of musical styles and instruments to create music that surpasses the conventional sounds of the instruments themselves. By doing so, they induce a state of bewilderment in their audience that removes a perceptible origin for their music. They achieve this through abnormal time signatures, instrumental arrangements/modifications, and eclectic inspirations.

Musical Defamiliarization

First, King Gizz intricately layers their

sound and often plays in changing time signatures, which deconstructs the audience's preconceptions of musical structure. In one of their albums, *Nonagon Infinity*, which describes the beginning of the apocalypse where the world has devolved into chaos, they frequently change rhythmic structures across the tracks and even during the same songs to sonically reflect this concept.

Second, while King Gizz's standard set consists of typical western rock instruments like the guitar, bass, drums, and keyboard, they differentiate themselves with their unique organization of those instruments and implementation of instruments atypical of the genre. From their two drummers to their affinity for the illustrious use of the harmonica, they manipulate the arrangement of their instruments to create bizarrely intriguing compositions. In addition to these organizational quirks, King Gizz frequently uses a range of musical instruments and augmentation to enhance the mystique of their sound. Third, the band uses organs, synthesizers, reverb, and foreign instruments - like the sitar from Northern Indian Hindustani music and the zurna from Turkish folk music - to produce an eclectic sound experience that originates from across the world (Daly). Further, the band derives their far-reaching inspiration from the diverse musical backgrounds of the members as well as from foreign musical principles. Such a case occurs in their album, *Flying Microtonal Banana*, where the musical concept of microtonality serves as the inspiration (KGLW Flying 2017). In order to perform these intricate melodies, the band modified and constructed their own hybrid instruments that combined the playability of western musical instruments and expanded their scope of playable compositions. Owing to this diverse repertoire, King Gizz exists as a genreless band which aids in their ever evolving sound. As this relates to universal music, their unpredictability removes boundaries found in narrow musical

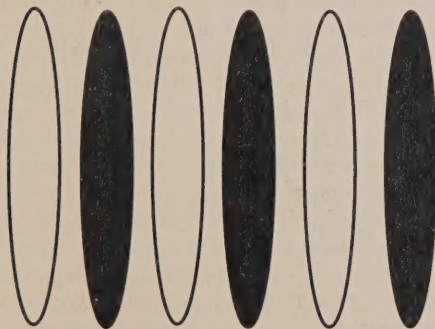


conventions, creating the sonic framework for a fresh and exciting experience.

Han-Tyumi & The Gizzverse

While the previous section covers King Gizz's sonic ability to defamiliarize their audience, the most compelling aspect of this band is their provision of extra-sonic lore found across the majority of their albums. As previously mentioned, this concept manifests itself in the Gizzverse, the idea that King Gizz's albums are lyrically interconnected and exist within the same universe. As a result, numerous fans attempt to explain this phenomenon by synthesizing theories and delve into the world of fantasy. In past interviews, the band does not let on much about the Gizzverse except for the acknowledgement of its existence (Wilson 2017). Despite this, fans continue their pursuit for an answer, which is actually an integral part of the Gizzverse. It isn't necessarily an explanation for the interconnectedness of King Gizz's records, rather, it represents the independent journey of the individual that determines what the Gizzverse means to them. In this section of the project, I will provide my personal interpretation of the Gizzverse and its real-life relevance to me through three of their albums: *Murder of the Universe*, *Fishing For Fishies*, and *Nona-gon Infinity*.

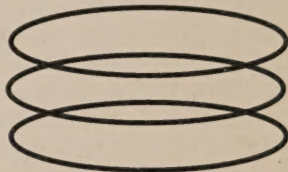
Without further ado, I'd like to introduce *Murder of the Universe*. Following the apocalyptic fallout as described in previous albums, altered beasts, balrogs, and Lords of Lightning roam across the earth and fight amongst themselves as the remnants of humanity near collapse. Since humanity is on the brink of extinction, humans resort to digitizing themselves in order to survive in the now inhospitable world through cybernetic immortality. This era of humanity is referred to as "Digital Black" where all humans have been converted into cyborgs. Han-Tyumi is the last person to be turned into one, and his name is actually a clever anagram for HUMANITY. Despite his newfound immortality, he finds that his new eternal life is devoid of all the things he enjoyed when he was human. In his introductory track, "Han-Tyumi, The Confused Cyborg," he laments the absence of all the things that made him human such as having desire, a soul, and general humanity (KGLW *Murder* 2017). Ironically, in humanity's pursuit to achieve immortality, it excluded the human qualities that made existence a compelling experience. As a result of Han-Tyumi's existential dilemma, he concludes that he is bereft of two human qualities that a cyborg could never experience: the ability to die and to vomit. So, he constructs a synthetic human made from steel and soy protein in order to vicariously live through the experiences of his creation. Unfortunately, the "Soy-Protein Munt Machine" refuses to exist as the "Vomit Coffin" of Han-Tyumi's prescription, which frustrates him, so he decides to merge with it in order to become one with the machine (KGLW *Murder* 2017). Following Han-Tyumi's synthesis with his creation, he begins to vomit uncontrollably. It seeps into every crevice of his body and fills him to the point where he erupts like a geyser, covering everything in his spew. Like an atomic bomb of vomit, he continues to spread, destroying and becoming everything in his path. He



expands infinitely until he saturates the entire universe with himself, becoming all of matter as well as the governing physical and astronomical properties. By the end of Han-Tyumi's integration, he is simultaneously everything and nothing. In this form, Han-Tyumi assumes the role of a pseudo-deity through his acquisition of omnipotence and omniscience. Thus, Han-Tyumi's quest to feel human results in the "Murder of the Universe."

Upon attaining this newfound ability, he proceeds to tour the timeline of the universe, judging humans for himself and determining the fate of humanity. He subsequently journeys to the pre-apocalyptic world of *Fishing For Fishies* where he observes humanity's growing disregard for the environment and each other. In the opening track, Han-Tyumi meets a fisherman and notes the cruelty of recreational "Fishing For Fishies," particularly the way that humans disrupt animals' ability to peacefully live (KGLW Fishing 2019). The schism between human society and nature becomes more evident as the later tracks describe how humans have restructured the world according to their own language and knowingly exploited it for their sole benefit. In addition to observing the human-caused degradation of the environment, Han-Tyumi notices the deterioration of interpersonal relationships, creating further divisions among humans themselves. This growing disregard for other humans culminates in a troublesome character, known as "Boogieman Sam," who commits atrocities such as eating babies and shooting policemen. Han-Tyumi takes note of this, contributing to his case for the necessary downfall of humanity. The final track of the song tells the eventual fate of "Boogieman Sam" where he is turned into a cyborg and adopts a new moniker, "Cyboogie." In line with humanity's plan to achieve immortality in a dying world through cybernetic conversion, "Boogieman Sam" is one of the first humans

to undergo such a transformation, and he experiences a similar dissatisfaction with his loss of human qualities. Upon observing the fate of "Cyboogie" and how humans have affected the world, Han-Tyumi concludes that humanity must come to end.



As mentioned multiple times already throughout this paper, Nonagon Infinity is the main event that results in Han-Tyumi's creation. Although Han-Tyumi doesn't make a lyrical appearance in this album, he plants the figurative seed that leads to humanity's demise. In the aftermath of *Fishing For Fishies*, the world has sunk further into depravity, and a group of travelers embark on a quest, seeking paradise and immortality. They venture to the far reaches of the universe and come upon a seed-bearing stalk, which they believe to be the answer to their wishes. Unfortunately, this is Han-Tyumi's seed, and the fertilization of it comes in the form of excessive human ambition. It is this final desperate act of humanity that inevitably dooms it. The planting of the seed incurs the wrath of the apocalypse where "Big Fig Wasps," "People Vultures," and Satan run rampant over the world (KGLW Nonagon 2016). Having seen the faults in humanity, Han-Tyumi devises this plan to give humanity an ultimatum: if human civilization continues on its deleterious trajectory, then it shall meet its end either by its activation of the apocalypse or by its own devices. Consequently, these two options are intertwined, revealing that there is no solution to undo humanity's corruption of the world other than to eradicate it entirely. Coming full circle, Murder

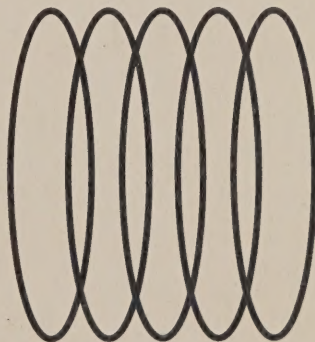
of the Universe serves as a continuation of this apocalypse, culminating in Han-Tyumi's birth and ascension to omnipotence where he subsequently goes back in time to judge humanity in Fishing For Fishies and puts forth the events that become Nonagon Infinity. This brief synopsis only represents a minuscule portion of the Gizzverse, but it best describes the main events that initiated my interest in formulating my own theory.

The Reality Of The Gizzverse

Although King Gizz may never reveal the validity of any fan theories, the content of their albums contains overarching themes that are applicable to everyone. An idea that permeates many of their albums, including the ones discussed in this paper, is human-caused climate change and an increasing reliance on technology. Since climate change is a global phenomenon, no one can escape this reality, so King Gizz provides a creative outlet through their lyrics for people to process this bitter reality. As someone who is constantly aware that they exist and benefit from the excessive exploitation of the people and the earth, it would be easy for me to wallow in despair, but I have found inspiration through King Gizz to channel my fear and frustrations in a healthy manner. Although I have never physically visited the Gizzverse, it provides some reassurance that there is someone out there thinking about the same things. In a way, there is the duality of the Gizzverse where it tells a fictional story of how people destroyed the world while creating a passionate community in reality where people can connect over something they deeply cherish.

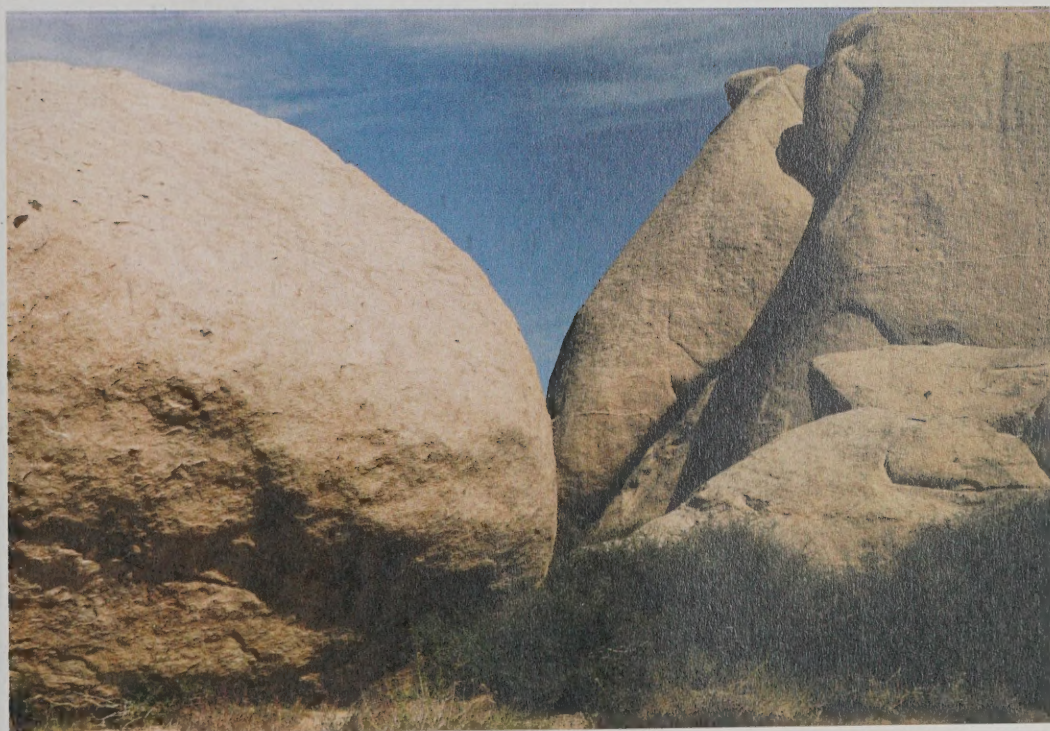
Lastly, the Gizzverse may extend beyond its fictional boundaries and offer a symbolic interpretation of reality in the 21st century. As addressed previously, the connection between humanity's role in the "Murder of the Universe" and the reality of human-caused climate change makes for a compelling par-

allel. Many of the themes observed across their albums reflect humanity's disregard for the health of the environment because of anthropocentric attitudes. This mimics reality where a majority of people view the earth as an abundance of resources that exist for their benefit, and the need for a paradigm shift reflects an ultimatum in determining the fate of humanity. It doesn't help the current situation either where rapid technological advancements appear to be a significant part of the solution for climate change. While there is no omnipotent cyborg in our reality, the proliferation of technology has, in a sense, partially turned us into cyborgs by fostering a dependence on technology in order to survive in modern society. It determines how we communicate with people, provides us with abundant, accessible knowledge, and can significantly impact one's health. So, in a sense, Han-Tyumi is present and as influential as ever. Again, this is my interpretation, but I do not doubt there are others out there that feel the same. King Gizz's music is truly a universal experience that facilitates my understanding of the world as told through the fictional world of the Gizzverse. For this reason, King Gizz has cemented themselves as one of my deep-seated passions and inspired me to embrace my personal outlook on life.



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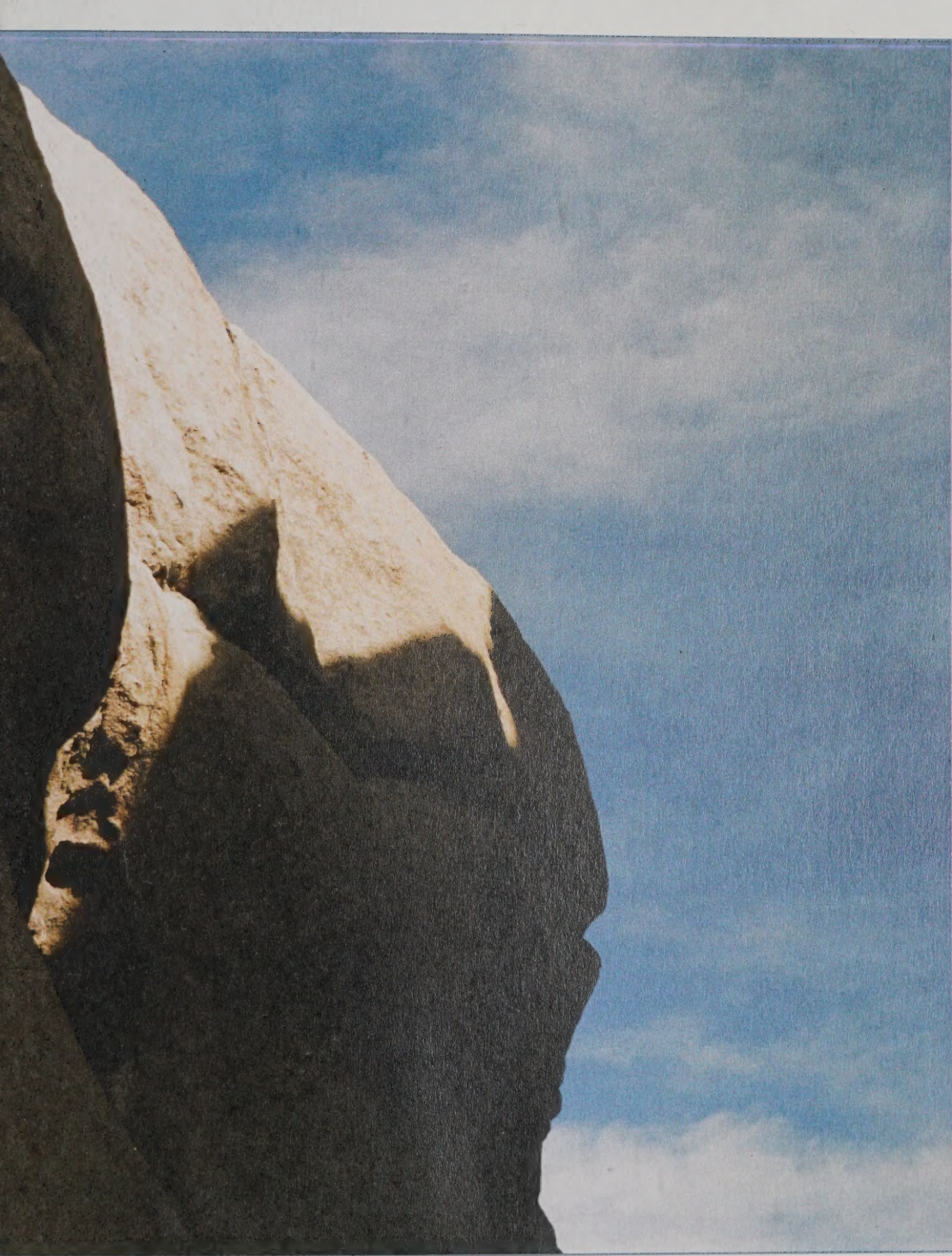


Photography by Luke Robins



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SPRING 2022
PUBLICATION



Why I'm A Kanye Apologist

By: Abby Ward

In 2013, a 36 year old musical artist named Kanye Omari West was trying – and failing -- to break into the fashion world. This was peak Yeezus era (which for any non-Kanye fans, means peak angry, loud, unfiltered – yes, even more than now – Kanye. The album Yeezus sounds like you played every single electronic sound on Garage Band at the same time at maximum volume and screamed the most vulgar, narcissistic lyrics you can think of, like “I am a God”, but in the best, most musical way possible since it’s Kanye).

Anyway, Nike had just decided not to offer Kanye a contract for his line of sneakers, crushing his dream of being a fashion

icon. In response, Kanye gave an interview with a radio host named Sway Calloway -- an interview that quickly achieved legendary status. We all remember the one iconic moment (which has been thoroughly meme-d at this point) when Kanye screamed “HOW SWAY?” after Sway asked him why he didn’t empower himself in the fashion industry instead of relying on big companies like Nike to support him. but it’s what Kanye said before that I want to focus on here.

Kanye, being the modest, retiring person that he is, began the interview by talking about his stature in the culture. He compared himself to Walt Disney, Andy Warhol, Google, before going on to say, “I



am the number one most impactful artist of our generation. I am Shakespeare in the flesh.” (And I want to note that I have watched this video so many times, I can recite this part from memory)

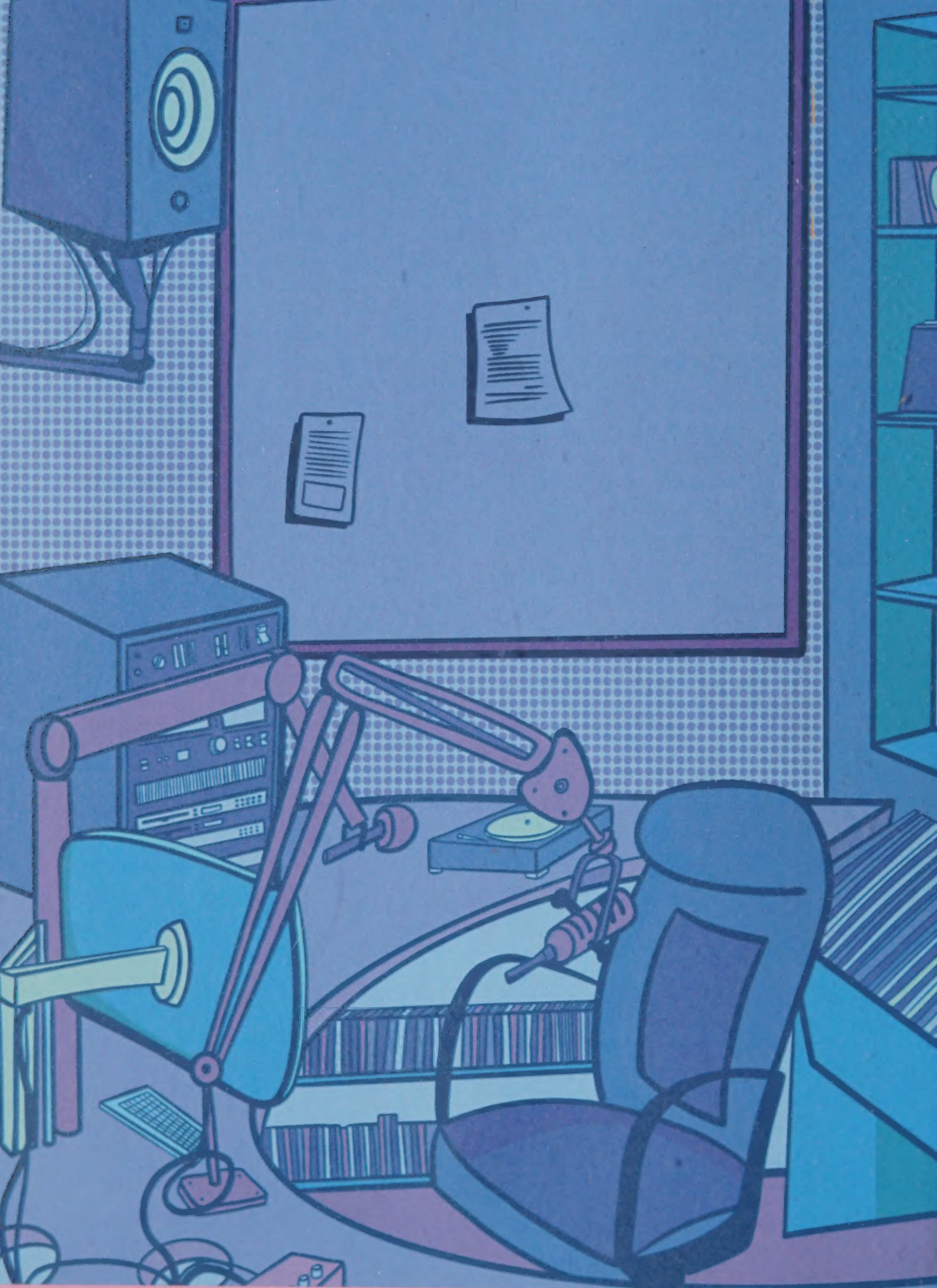
The first time I heard this, I laughed at the audacity of this man. Was he okay? Ah, how young and uneducated I was at the time.

Three years later, after becoming a full-blown Kanye fan (and a member of the .0001% – yes three zeros – of his listeners on Spotify, I laugh at the fact I thought this was crazy in any way. Now I hear it and just think: truth.

Kanye is the greatest artist of all time. The greatest creative genius of all time. Not convinced? Let’s just think about his range for a second. He made “Power”: the hypest song you’ve ever heard, which he says took him 5000 hours to make. “Ghost Town”: a rock song with an outro that makes me cry every time. “Runaway”: a nine minute “rap” song (with a 5 minute guitar solo) that even my mom can recognize from its single opening piano note. An album with a piano interlude played by Elton John. An ELEVEN minute song called “Jesus Lord Part 2” (my favorite Kanye song), where he has a three-and-a-half minute verse about grieving his mother, all happening over a beat that made me pull over the first time I heard it as an illegal soundcloud leak, so I could text the link to everyone I knew. He made a mainstream, “stadium status” album like “Graduation” with hits playing on the radio 24/7, and then, for his next album, switched to a completely new sound for “808s and Heartbreak”. Even though he got backlash for this switch-up, being told to bring back the old Kanye that everyone loves, he switched it up again only two years later. He is unfazed by our small,

silly opinions about his art, and does what he wants every single time. Even the albums that critics object to when they come out – “Donda”, “Ye”, “Yeezus” – stand the test of time and are all considered classics now. He got shunned by the entire media and world for telling Taylor Swift she didn’t deserve an MTV award (okay fine, that wasn’t great), disappeared for a year in Hawaii, and emerged with “My Beautiful Dark Twisted Fantasy”: the greatest album – not just rap album – of all time, and it really isn’t close. He made two gospel albums and assembled his own mind-blowingly-good church choir. He made Kenny G sound cool. He transcends genres. He samples Nina Simone, James Brown, Steely Dan, and a viral video of a four-year-old girl talking about God. He is an artist in every sense of the word. Today, his shoe and clothes company, Yeezy, is worth a billion dollars and he designs outdoor spaces with legendary visual artist, James Turrell. Not only does he transcend musical genres, but he transcends mediums of art. I’m still waiting to see Shakespeare and Warhol do that...

And before you say anything, I know, I know, Kanye is about as problematic as a celebrity can be. I can’t defend everything he says, and that’s not up for debate. But he does what no one else can do, over and over and over again. We can criticize him for sure. But as long as Ultralight Beam exists, there is no canceling Kanye.



The logo for WRMC is displayed in a yellow oval with a black border. The letters 'WRMC' are rendered in a large, red, bubbly font with black outlines. The background of the entire page is a collage of various images, including a person's face, a car, and other abstract patterns.







Download the WRMC app

It's a Thursday night. You're sitting in the library, two hours into a four hour study session. You're writing an essay for your Cultural Anthropology class – it isn't going well. "Heat Waves" by Tame Impala plays in your ears for the 100th time this week. You're Spotify Daily Mix isn't cutting it anymore. You feverishly refresh your homepage hoping for something new. You open the WRMC 91.1 FM app. Jose Morales has gone live with their show "Soft Sounds from the Clouds." Their voice crackles across the mic, "You're listening to WRMC 91.1 FM. Next up, we've got a new track by Kate Bollinger." An upbeat Indie groove fills your ears. It's gonna be a good night. All because of the new WRMC 91.1 FM app that allows you to listen to endless hours of hand-picked music programming.

Available for iOS and Android